

*** Thanks to Fred Williams for these obit notices on Georget ***

The passing of Discographical Scientist GEORGE BLACKER JR. was indeed a traumatic happening in our world of discographic erudition. If anybody knows better than us, he was and still is in our estimation a "wis" kid. His encompassing horizon in research was unbelievable. His out-stretching helping hand to other researchers was unselfish and time consuming. He was one of those rarities that carried on his research from A to Z. Excellent letters from fellow researchers Fred Williams and Len Selk were models in appreciation of George's accomplishments. The word spread quite quick about his demise and there were other correspondences from all over our subscription list offering their condolences and kind remembrances of their past association with George. The rare and very timely photo you see on our cover of Carl Kendziora (1921-1986) and George Blacker came from fellow researcher and a true friend, Norman Paikoff of Binghamton New York. Carl was the mentor and George was his brilliant star student. The three other photos of George illustrating his inventive cylinder playing apparatus at one of the periodic meetings of RRA was enthusiastically photographed by another one of Carl's students, that being your scribe, LK. The chaps seen admiring George's expertise are Mort Savada (photo on right) and Len Selk (lower photo).

**** A REPRINT OF GEORGE BLACKER'S INITIAL FEATURE IN RR MAG. ISSUE 3(June 1955,pg.6)
U.S. RECORDS -- A STUDY IN RE-INCORPORATION --by George Blacker

The recordings, sold mainly through the department stores at 39 cents each, were musically mediocre and of execrably poor quality materials. This company probably drew from the same pool of

The last known of Oberstein was that he had moved to New Jersey in 1950 and was still making inexpensive long-&-extended play records under the Royale label. A report has it that he merged his facilities with those of Continental Records, who made the 'Remington' popular & classical microgrooves from old continental and Muscraft(?) masters. The resulting combo was the Record Corporation of America, of Union City, New Jersey who make Royale, Allegro-Elite and Remington. Presently discontinued, but still available, are 'Plymouth' and 'Pontiac' LP's, made from domestic and European masters. All are of rather inferior quality, being noisy and poor in tone.

(NOTE FROM LK, JANUARY 1991: AS FAR AS WE CAN
RECALL WE DID NOT ISSUE A FUTURE REPRINT
OF THE ORIGINAL RR #1. WITH TODAY'S DEMAND FOR
IT WE ONLY WISH WE DID!! (TEARS!))

It is indeed a proud honor for your reviewer to be part of Blues giant WILLIE DIXON's history. A number of my recollections which included Willie, Victoria Spivey and myself were included in this excellent book. Thanks to DaCapo Press for their literary foresight in publishing this 264 page paperback. This is a Blues primer. History will reward Blues catalyst WILLIE DIXON as a major contributor to the Blues art form. If interested in this significant book we are privileged in carrying it. (see page 24) AK

This publication, a pioneer in its approach to Australian recording history, is a fine new arrival into our discographical field. Under the helm of scholarly publisher MIKE SUPTCLIFFE along with dedicated researchers such as Russ Laird, Peter Burgin, Mike Tucker, Dave Grip and others of that ilk - we are in for an examination of the Australian recording scene from the turn of the century cylindrical records all the way up to the 1960s, including information on an unusual 7" 16 2/3 RPM LP record. Besides the heralding of Australian artists there is inroad to research U.S.A. visiting musicians and bands. Exemplar see Frank Elkins (Of Art Hickman plane fame) and his Palais Royal-Sydney Californians (1923) band photo which is seen above and which appeared with an 8 page spread of Frank's musical adventures in their fourth A.R. & M.R. issue. Especially interesting to your reviewer was the unmaking of pseudonyms of the Australian 20s Claritt label listing (Issue 1) which imported Plaza Music Company matrices, among others, for pressing. Issuance on Claritts. The well known English discographer Bill Dean-Myatt was seeking information on a copy of a Claritt label which he owned in our RR issue 241/2. His quest and mine, too, were definitely resolved with the appearance of the pioneering Claritt label listing in A.R. & M.R. I could go on and on with the fascinating facts found in this journal... but space is now sparse. Their first issue was dated April 1989 and Mike & crew have issued four more as of April 1990. We believe they are all still available. Subscription and Back Issues details can be obtained from MIKE SUPTCLIFFE, 15 LOMANA AVENUE, BAULMUNA HILLS, NSW 2153 AUSTRALIA. /AK

****If checked**
RENEWAL is due!
\$5.00 for 10 issues **
Please make remittance
payable to **LEN KUNSTADT**
**Air Mail is \$11.00 for
Europe and \$12.00 for
Asia, Australia & Africa

EDISONIA

by Ray Wile

Edison and the Blues -- not Blue Amberol!!

In the Fall of 1924 someone made a mistake -- at least Thomas Alva Edison thought so -- and Walter Miller recorded Rosa Henderson (Oct. 28 & Nov. 21, 1924); Josie Miles (Sept. 15, Oct. 2 and Nov. 21, 1924) and Viola McCoy (Nov. 21, 1924). Also recorded on Oct. 28, 1924 was Helen Gross "Undertaker's Blues" (RR #9813), however her "undertaking" was rejected. So the Blues gals Rosa, Josie and Viola and their recording date negotiator, Joe Davis, became the main parties in this so called "mistake" investigation.

Once the recordings had been made Walter Miller, Edison's Head of Recordings, wanted them issued and managed to get Edison's views on this type of music and those buying Edison recordings. We reproduce the five documents from the recently organized Recording Division files which tell the across-the-board story of how these recordings finally came into issuance.

The attached documents are through the courtesy of the EDISON NATIONAL HISTORIC SITE and Mr. GEORGE TSELOS, Archivist *****

Mr. Edison:-

(document 1 of 5)

The following is a list of a number of "Blues" songs by colored singers which we have recorded. Don't you think we ought to get them out pretty soon--some of them have been made as far back as last September?

Ser. 9812	Don't Advertise Your Man	- Rosa Henderson
" 9861	Undertaker Blues	- Rosa Henderson
" 9762	Sweet Man Joe	- Josie Miles
" 9862	Mad Mama Blues	- Josie Miles
" 9761	Temper'mental Papa	- Josie Miles
" 9860	Memphis Bound	- Viola McCoy

W. H. Miller

12-22-24

Copy to Mr. Walsh

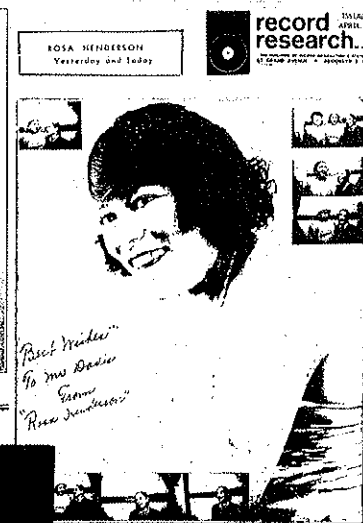
Walsh = why not
issue slip and mail only
to certain territories
with large negro population
We made a mistake in taking Blues
The negroes who only buy them
have no Edison machines and as a
rule but only \$25. talkers

***For clarity sake to our readers we herewith transcribe Edison's handwritten scrawl.

"Walsh! Why not issue slip and mail only to certain territories with large negro population. We made a mistake in taking Blues. The negroes who only buy them have no Edison machines --and as a rule but only \$25. talkers. See me. E"



JOE DAVIS (1926)
(Photo from Record Research Magazine)



Rosa Henderson
To Mrs. Davis
From
Rosa Henderson



VIOLA MCCOY (ca 1924)
(Photo from Viola McCoy via
Joe Davis and Record Research)

PHOTO OF JOSIE MILES (Courtesy of Lucille Haganin).

*** from Ed. LK ***

In the interest of augmenting Ray Wile's excellent research we shall correlate these documents with photographic evidence of the recording artists about the time of their historic recording sessions. We herewith reprint their photos from past RR issues: (Joe, Viola, Josie...RR #77) and Rosa... cover of (RR #75). In regards to Rosa those diminutive photos appearing around the young Rosa were seven photos taken by LK of the later Rosa in June of 1963 when Victoria Spivey and myself had the pleasure to visit Rosa. The photos included Rosa along with Victoria Spivey and Rosa's delighted daughter. Of course the original RR #75 cover had these little photos you see here in a much larger view. This specific issue also provided a pioneering biographic study of the great Rosa Henderson. This meeting was certainly a highlight in my interview activities. Victoria Spivey should receive full credit for making this meeting possible. Victoria was indeed interested in adding Rosa to the Spivey Record label. Rosa's voice timbre certainly impressed her. I recall Victoria glibly saying about her girlhood idol, "Hey Leal she still got it!" However unfortunately the recording session never came into fruition. Victoria would have loved to add her artistry to her growing Spivey Record roster which already recorded Lucille Haganin, Hannah Sylvester, Sippie Wallace, Miss Rapsody and Mildred Brown. Please excuse the sidetracking LK discourse by LK. Let's get back to document 2 of 5 which chronologically appears on the next page.

record research

ROSA HENDERSON
Yesterday and Today

Some more Edison
scrawls atop of
Walsh's name to
Edison...
Walsh send only to
dealers in marked
states - E"
(see document 3 of 5)

(document 2 of 5)

Walsh
Send only to
dealers in
marked states
Mr. Edison
dope on "Blues"
Which states do
you wish samples sent
to?
Walsh

(document 4 of 5)

January 16, 1925.

Mr. O'Shaghnessy:

Attached is a sample of three General Group Records of
negro blues. Mr. Edison wants them handled in
the following manner:

He wants samples of these Records sent into the following
States:

Mississippi
South Carolina
Georgia
Louisiana
Alabama
Virginia
North Carolina
Arkansas
Tennessee

That means, of course, that you will supply samples only to
such Jobbers as have territory in these States. It
should be made clear to these Jobbers where the Records
are to be distributed.

Will you please handle?

A. L. Walsh.

c.c. Messrs. Bradshaw, Farrier & Hall.

Ediphoned
L

NEGRO POPULATION OF UNITED STATES

(document 3 of 5)

From
Census of 1920

		Negro Population 21 years & over	Negro Total Population	% of Entire State Population
1	Mississippi	453,063	935,184	56.2
2	South Carolina	376,930	864,719	56.2
3	Georgia	575,330	1,206,365	48.1
4	Louisiana	358,291	750,257	43.1
5	Alabama	441,130	900,682	42.5
6	Florida	181,008	329,487	41.0
7	Virginia	351,231	690,017	32.6
8	North Carolina	342,756	763,407	31.6
9	Dist. of Columbia	73,448	109,966	29.5
10	Arkansas	242,234	472,220	28.1
11	Tennessee	245,395	481,768	21.7
12	Maryland	141,991	244,479	17.9
13	Texas	384,428	741,694	17.7
14	Delaware	18,113	30,335	15.4
15	Kentucky	143,881	235,938	11.4
16	Oklahoma	76,331	149,408	8.3
17	West Virginia	51,145	86,345	5.3
18	Missouri	121,328	178,241	4.8
19	New Jersey	76,671	117,132	3.7
20	Pennsylvania	191,226	284,568	3.3
21	Kansas	37,010	57,925	3.2
22	Ohio	126,940	186,187	2.3
23	Indiana	53,936	80,610	2.2
24	Illinois	128,450	182,274	1.9
25	New York	142,544	198,483	1.9
26	Rhode Island	6,584	10,036	1.7
27	Connecticut	13,743	21,046	1.5
28	Wyoming	1,065	1,375	1.6
29	Colorado	8,106	11,318	1.4
30	Massachusetts	30,142	45,466	1.2
31	Arizona	6,559	8,005	1.0
32	California	27,539	38,763	0.9
33	Iowa	12,568	19,005	0.8
34	Nevada	277	346	0.6
35	Nebraska	9,437	13,242	0.6
36	Michigan	43,407	60,082	0.6
37	Washington	5,208	6,863	0.5
38	New Mexico	4,809	6,733	0.5
39	Montana	1,262	1,668	0.5
40	Utah	1,104	1,446	0.3
41	Minnesota	6,666	8,809	0.3
42	Oregon	1,620	2,144	0.2
43	Idaho	699	920	0.2
44	Vermont	342	572	0.2
45	Maine	876	1,310	0.2
46	South Dakota	520	832	0.1
47	North Dakota	335	467	0.1
48	Wisconsin	3,609	5,201	0.1
49	New Hampshire	388	621	0.1

General Group
Race
Census RECORDS

(document 5 of 5)

51476-9762-Sweet Man Joe ("Blues" Song) Josie Miles
9861-Undertaker's Blues (Rosa Henderson)

51477-9862-Mad Mama's Blues (Josie Miles)
9761-Temper'mental Papa ("Blues" Song) Josie Miles

51478-9812-Don't Advertise Your Man (Rosa Henderson)
9860-Memphis Bound (Viola McCoy)

A.L. Walsh,
Music Room

1-29-25. (2-10-25)

CC Messrs: W.H. Miller, Farrier, W. Stevens, Getcliffe, Mopper, Cronkwhite, Huebner,
GG Bradshaw, Hall, Hall, Kasakove, Jacobus, Buchanan, Bartley, Bailey,
231 O'Shaghnessy, Miss Merritt, Miss Miale and file.

Orchestra and/or Artist Credits and Titles	vertical recording master #	passed date	vertical cylinder catalog #	vertical cylinder master #	lateral catalog #	lateral master #	other issue
HELEN GROSS (colored singer) lot - Kansas City Five Undertaker's Blues Payroll information: "Helen Gross (9813) \$25, Kansas City Five (J. Davis) 100."	9813	Oct. 28, 1924	Reject				
ROSA HENDERSON (colored singer) Don't Advertise Your Man-Kansas City Five 9812 Undertaker's Blues Kansas City Five 9861		Oct. 28, 1924	PU	51478			
		Nov. 21, 1924	PE	51476			
VIOLA MCCOY (colored) Memphis Bound (Kansas 5)	9860	Nov. 21, 1924		51478			
JOSIE MILES (Color Singer) Sweet Man Joe-piano Arthur Ray Temper'mental Papa-Creh. Acc.	9707	Sept. 15, 1924	Rej. E	51476			
	9761	Oct. 2, 1924	Passed	51477			
	9762	Oct. 2, 1924	PE	51476			
Sweet Man Joe -Kansas City Five Mad Mama's Blues -Orch. Acc. Kansas City Five	9862	Nov. 21, 1924	PE	51477			
Payroll information: "9707 - Josie Miles (25), Bud Haley (10), Arthur Ray (10)." "9761 - Josie Miles (50), Orchestra, Davis" "9762 - Josie Miles (25), Orchestra, Davis"							

Comments to RAY WILE

195-28 37th Avenue
Flushing N. Y. 11358-4005

BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION
by GEORGE BLACKER

correspondence to
Jean-Christophe AV
BP. 133
6 Rue Victor Hu
92150 SURESN
FRANCE



(continued research
PART FOUR)
(see RR239/40, 241/2
243/4 for Parts one, two and three)

(Editor LK notes: In the interest of cumulative research we will repeat Blacker's Emerson 300 numerical. appearing in RR 239/40... followed by Avery's current additional information.)

(GB)
305: "La Boheme" - Lenzi & Balestro . Hit of a puzzler here; the only Pathé disc on which these two names appear is 1" disc 80073, which is the quartet from Act 3: "Addio Dolce Sveglia". The singers are Bianca Lenzi, A. Hilli (soprano), Balestro (first name and voice not given) and Luigi Montesanto, baritone. Nothing else seems to fit the bill, soooo.....

** EMERSON 305 (from Avery)
-BIANCA LENZI, soprano & ANTONIO BALESTRO, tenor, recorded in Milano in 1912 for PATHE DISCS one sided etched label.
-84153 SONO ANDATI ? ("LA BOHEME") (Puccini) which was coupled on PATHE DISC double-sided ITALIAN 12549 with 84154 ADIO SENZA RANCOR by BIANCA LENZI, alone. 84153 was also issued on an ITALIAN PATHE one sided 10090 and coupled with QUANDO ME'N VO SOLETTA ("LA BOHEME") (Puccini) on FRENCH PATHE double sided 0578. Bianca was alone on this side. Evidently EMERSON used 84153 for EMERSON 305 issue.

EMERSON 305 issue.
 Note: concerning your reference to BIANCA LENZI, soprano;
 AMELIA BILLI, soprano; ANTONIO BALSTRO, tenor, and
 LUGLI MONTESANTO, baritone. They recorded
 -84151 QUARTETTO from ACT 3 "LA BOHEME" - ADDIO DOLCE
 SVEGLIAR - for PATHE DISC in MILANO in 1912. This
 groove was also reissued on ITALIAN PATHE double sided
 12561, FRENCH PATHE 2581 and USA PATHE 80073 -with
 84456 cut by BIANCA LENZI, alone, title being Schubert's
 SEHNATA.

(GB)
306: "La Favorite(sic)" - Baritone .. The actual Italian title of this opera is "La Favorita". The relative ambiguity of the listing leaves two possible Pathé counterparts up for consideration: 80039, which couples "Jardins de l'Alcazar" with "Pour Tant d'Amour", both sung by Jean Noté, or 80028, another version of "Pour Tant d'Amour" by Mario Sammarco. Noté's two sides are sung in French, Sammarco's in Italian, as one would expect. It's anybody's guess.....

** EMERSON 306 (from Averty)
 -JEAN NOÏTE, baritone RECORDED in 1911 in PARIS, PATHE
 P.1011 (from A.P.G.A. lateral origin) the titles
 -JARDINS DE L'ALCAZAR ("LA FAVORITE") (Donizetti),
 -POUR TANT D'AMOUR ("LA FAVORITE") (Donizetti)
 Both tunes were reissued on FRENCH PATHE U088 and USA
 PATHE 80039. Re: MARIO SAMMARCO, tenor. He cut in
 MILANO in 1912 86401 A TANTO D'AMOR (DE TANT D'AMOUR)
 ("LA FAVORITA") (Donizetti) which was issued on ITALIAN
 PATHE DISC 10070 with 86405 CAVATINA DI FIGARO (BARBIERE
 DI SIVIGLIA) (Rossini). It also appeared on USA PATHE
 80028. It does seem quite sure that Emerson used JEAN
 NOÏTE's recording for EMERSON 306.

(GB) 307: "The Masked Ball" - Baritone .. Again, this is a tough one to call. Probably 80042: "Et c'Est Toi?", sung by Jean Noté. I believe this aria is better known by its Italian title, "Eri Tu?"

** EMERSON 307 (from Averty)
 -JEAN NOTTE, baritone, recorded in 1911 in PARIS, PATHE P.1109 (of A.P.G.A. lateral cut origin) the title
 -AH, C'EST TOI (from opera "LE BAL MASQUE" (Verdi) which
 was reissued on PATHE P.0199 and NOT on USA PATHE 80042)
 It was coupled with (by Notte) LORSQU'A DE FOLLES AMOURS
 (LA TRAVIATA) (Verdi) with the title being reissued on
 FRENCH PATHE P.0083 and USA PATHE 80042. JEAN NOTTE
 recorded for PATHE P.0120, another aria from Verdi's
 opera LA TRAVIATA, titles "AH, C'EST DIEU! which this
 time was coupled with "HYMEN! HYMEN!" from "NERON"
 (Rubenstein) and reissued on FRENCH PATHE P.0081. "AH
 C'EST DIEU" was reissued on USA PATHE 80042.
 I am quite sure that EMERSON 306 used "AH C'EST TOI"
 from PATHE P.1109.

(OB)
308: "Tyrolean Echoes" (in French) - Charlesky de l'Alhambra.... This one is only listed in the September 1916 catalog: 30344; it is deleted from the 1917(18??)one, hence my suspicion that investigation of earlier catalogs should prove most fruitful.

** EMERSON 308 (from Avery)
-CHARLESKY was a vaudevillian artist whose specialty was TYROLIAN and imitations of birds singing. He played the PARTS ALHAMBRA THEATRE, rue de Malte (now destroyed) during the years at the beginning of the century. He recorded "L'ECHO TYROLEIN" (TYROLEAN ECHOES) for PATHE etched label double sided record 4869 in 1912. The tune was composed by SAINT-SERVAN, a tunesmith, who died in 1937. He was also a specialist in Tyrolean songs (ref: French Pathe catalogue of January 1914). The other side of the coupling was by CHARLESKY doing "CHEVRIER CHANTÉ" composed by M. THOULOUZE. After the war the FRENCH PATHE CATALOGUE for 1918 listed a reissue of "L'ECHO TYROLEIN" on PATHE 4549 coupled with "LE TITI TYROLEIN", a song written by CHARLESKY himself.

(GB)
309: "Tannhäuser" - Baritone ... Two possibilities
here: 60031 ("Als Du in Kithnem Sange/Wohl wüsst
ich Hier Sie" - Hermann Weill) or 60021 ("Lied an
den Abendstern/Wohl wüsst ich hier Sie" - H. Weill).
Take your choice of three arias.....

** EMERSON 309 (from Averty)
-JEAN NOTTE recorded in 1911 "ROMANCE A L'ETOILE" (in German: LIED AN DEN ABENSTERN) (TANNHAUSER) (Wagner) and 2me CHANT DE WOLFRAM" (TANNHAUSER) (Wagner) on FRENCH PATHE P.0107. Both tunes were reissued on FRENCH PATHE 0094 and ENGLISH PATHE 5644. I feel that "LIED AN DEN ABENSTERN" (ROMANCE A L'ETOILE) by NOTTE was used for EMERSON 309, HERMAN WIL, baritone, recorded in BERLIN in 1912 for PATHE 51632 "LIED AN DEN ABENSTERN" (TANNHAUSER) (Wagner) which was reissued on USA PATHE 60023 (not 60021). It was coupled with "WHOL WUSST ICH" (51638). This title was also issued in America on USA PATHE 60031. Herman also recorded the same year (1911) in BERLIN for PATHE (51640) ALS DU KUHNEN SANG which was reissued in America coupled with WHOL WUSST ICH on USA PATHE 60031.

(TO BE CONTINUED)

the H³ chrono-matrix file!

[illegible]

RAGGING the CLASSICS

JOHN SAM LEWIS

DISCOGRAPHICAL
SERENDIPITY (cont'd from RR 243/4)

"JULIUS BERGER"

CELLIST Part Two

Emanuel Feuermann, Julius Berger and Menzel's "Romance"
**** an intriguing expose **** smiles.!!



I'm not sure now what made me decide to look at Jon Samuels' "A Complete Discography of the Recordings of Emanuel Feuermann," *ARSC Journal*, 12, 1-2 (1980), 33-77. Probably because the great cellist had made extensive recordings of ephemeral compositions early in his recording career. The other day I decided to see if possibly Samuels' exhaustive Feuermann discography might offer a clue. It did. I found what I was looking for: the composer of the "Romance" was someone named Menzel (I know nothing of him). The title given in Samuels' discography was "Süsses Sehnen, Romanze."

But I found more than I was looking for. The composer and title appeared in "Attributed Session No. 1" (p. 76), records that had been attributed to Feuermann and issued on German Parlophon sometime before 1925. The matrix number listed for the supposed Feuermann record was identical to my copy of the Ariel credited on the label to Julius Berger.

According to Samuels' note, the Menzel piece, and thirteen other titles, had been listed in the 1925 Parlophon Catalogue as cello solos with no artist attribution. All are 25 cm. (10-inch) acoustics. One coupling, Giordani-Popper's "Caro Mio Ben" (14801)/Drigo's "Serenade" had been attributed to Feuermann in a Belgian Parlophon catalogue, but though every single one of the fourteen titles had been issued, Samuels had not been able to locate any copies of the records.

Samuels' caution in placing the Menzel among the attributed recordings of Feuermann was quite proper. Emanuel Feuermann's performance style is easily recognized. His intonation is centered and exact. His technique is virtually flawless. Feuermann played with style and emotion, but with an emotion strictly controlled. Emanuel Feuermann was probably the closest to absolute perfection on the cello as we are ever likely to hear. Feuermann and Gregor Piatigorsky are the two cellists that made records whose styles are unique; their playing simply cannot be mistaken for anyone else's. Both Feuermann and Piatigorsky began their recording careers with Parlophon but their performance styles are as individual as Louis Armstrong's or Bunny Berigan's trumpet styles. They cannot be mistaken for anyone else. This recording of the Menzel "Romanze" is decidedly not played by Feuermann.

Jon Samuels' list of the unattributed Parlophon recordings include the Bach-Gounod "Ave Maria" (14800)/Giuseppe Giordani-Popper "Caro Mio Ben" (14801) on acoustic Parlophon B 3536 and B 3538 respectively. The Menzel "Romanze" was issued on Parlophon B 3539 coupled with Rimbault's "Annie Laurie" (14869). Could the "Ave Maria" and "Caro

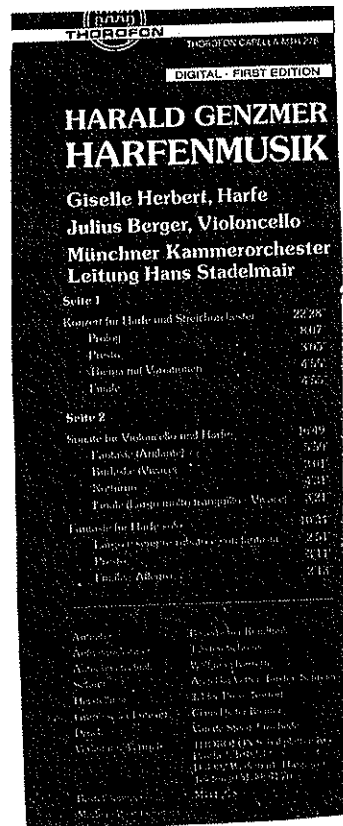
Mio Ben" on these Parlophons be identical to the issue credited to Julius Berger and issued on Scala 331? It's possible, but since no matrix numbers appear on the Scala issue there is no way to tell.

The Ariel issue is quite another matter. Although the flip side (Godard's "Berceuse") is not represented on Samuels' list of recordings that have been attributed to Feuermann the "Romanze" is on the list and has the same matrix number that my Ariel "Romanze" does. Although I have no biographical information about Julius Berger, not even his dates, Berger seems to have made quite a sizable number of recordings for Beka and other Lindström labels, and it appears that the credit to Berger as performer on Ariel 4081 is almost surely correct. At any rate the cellist who plays on both sides of the Ariel is decidedly not Emanuel Feuermann. It appears that the Menzel "Romanze" as issued on Parlophon B 3539 can safely be removed from the list of possible Feuermann recordings.

What remains now is to find out some information about the cellist Julius Berger. Can any reader help? While we are throwing out queries about early cellists does anyone have any information about Arthur Hadley? Arthur Hadley recorded Henry Hadley's "The Song of the Soul," with piano accompaniment, on Okeh 4287-A (S-7144-D). One presumes that Arthur and Henry Hadley, the latter a once popular American composer largely forgotten today, were related somehow. Can anyone confirm that? (to be continued)

(from editor, LE)

Julius Berger! We're not finished with you! Arthur Badrock of Norfolk England has come through with a considerable amount of discographical data on Julius from his part of the world which we hope to enter into our next column. Thank you Arthur! Also a "Julius Berger" appeared on a digital LP, Thorofon Capella KTH 278 of compositions which were composed by one HARALD GENZMER in 1965, 1973 and 1976... so there is no doubt that these listed compositions seen below were recorded in 1976 or afterward. First of all!! Is this Julius Berger the Julius? And can anyone provide further data regarding this LP (date, etc.) and most of all how about some biog. material on the Julius?



(second go around - PART EIGHT: 1M 1000 to 1M 1083)
(cont'd from RR 243/4)

Imperial RECORDS

MATRIX LISTING (1M 1 to 1M 2000) (1947 to 1959)
compiled by CEDRIC J. HAYES with help from
Peter Gibbons (England) and Michel Tuppi (France),
ALAN JAZZ RECORDS (1942-1962) by Jorgen Jensen
and BLUES RECORDS (1943-1966) by Mike Leadbitter/
Nell Slaven.
Note: all matrix numbers are prefixed 1M. All issue numbers shown are IMPERIAL, unless
otherwise noted. Abbreviations: LA - Los Angeles; NO - New Orleans.

IMPERIAL
5418
NO. NO
SMILEY LEWIS
1M 1033

ANYAUGU E. UKONU. c.1956.	1M9007
1006 Where is my name	1M9007
1007 Spira	1M9007
1008 Agnere	1M9007
1009 Ovorobia	1M9007
1010 Oboli	1M9007
1011 Elenman	1M9007
SONNY CRISS. LA. c.1956.	1M9006, 1M9205, 1M12205
1012 Something's gotta give	1M9006
1013 These foolish things	5694, 1M9006
1014 West Coast blues	1M9006
1015 Blue Friday	1M9006
THE VICTORIALS. c.1956.	5390
1016 Prettiest girl in the world	5390
1017 I got that feeling	
THE HONEYBEES. c.1956.	
1018 Let's see what's happening	5400
THE GAYNOTES. c.1956.	
1019 That's why	
1020 One sweet kiss	
1021 Inseparable	
KENNETH SHAW. c.1956.	
1022 Humming low	
1023 New day	
DAVE FORD WITH THE TANGERS. c.1956.	
1024 Cry, baby, cry	
1025 Lonely isle	
SMILEY LEWIS. NO. v. early, 1956.	1M9141
1026 Nothing but the blues	5389
1027 She's got me (back, line and sinker)	Knight 2007
1028 Baby please	Knight 2011
1029 By the water (Still water)	
DAVE BARTRONCHER AND HIS ORCHESTRA. NO. c.early 1956.	
1030 Turn your lamps down low	
SMILEY LEWIS. NO. c. early 1956.	
1031 Rootin' and tootin'	5470
1032 Please listen to me	5389
1033 No, no	5418
SONNY CRISS. LA. c. early 1956.	1M9006, 1M9205, 1M12205
1034 More than you know	1M9006, 1M9205, 1M12205
1035 Sunday	1M9006, 1M9205, 1M12205
1036 Sweet Georgia Brown	1M9006, 1M9205, 1M12205
1037 Man's blues	1M9006
JOE COZZO. c.1956.	
1038 Cozy with Joe	
1039 That's all	
1040 Saggiin' it up	
1041 Neonlight in Vermont	
KENIE FREEMAN. LA. c.1956.	5419, 1M9030
1042 Return to me	1M9030
1043 Flyin' high	5403, 1M9030, 1M9099
1044 Spring fever	5403, 1M9030
1045 Walking the beat	
1046 Mavin' groovin'	
1047 Bluesy me	1M9030
1048 Rainy day	5391, 1M9030
1049 Funny face	5391, 1M9030
BOBBY MITCHELL. c.1956.	
1050 I try so hard	5392
1051 Goin' round in circles	5392
1052 I've got my fingers crossed	5412
1053 How long (must I wait)	
CUCK CARO & THE SPIDERS. c.1956.	
1054 Dear Mary	5393
1055 A-1 in my heart	5393
1056 Without love	
1057 Someday bye and bye	
FATS DOMINO AND HIS BAND. NO. 25th May, 1956.	
1058 Don't know what's wrong	1M9170
1059 Ida Jane	5816, 1M9065
1060 When my dreamboat comes home	5396, 1M142, 1M9009
THE HONEYBEES (THE GAYNOTES). c.1956.	
1061 Endless	5400
THE SAVOYS. c.1956.	
1062 Please don't go	
1063 Hopin' for your return	1M94005

(TO BE CONTINUED)
Correspondence to CEDRIC J. HAYES,
- 24, Bodley Road, -Littlemore, Oxford,
ENGLAND OX4 8UA

** MERCURY 5000 SERIES - 78 RPM - 1946 to 1952 **
compiled by ED NOVITSKY

MERCURY RECORDS
5000 SERIES
(cont'd from RR 243/4)
PART SEVEN (5391 to 5435)

Mercury
JUG BAND BOOGIE
RICHARD HAYES
5418

5391 VIC DANONE	DON'T SAY GOODBYE	3151
5392 EILEEN BARTON	THIS IS THE NIGHT	2975
5393 EDDY HOWARD	IF I KNEW YOU WERE COMIN' I'D'VE BAKED A CAKE	NSC 558
5394 EDDY HOWARD	POGO LOCO IN THE COCO	NSC 559
5395 JAN AUGUST	CAMPION RACES	(7-1435) 3181
5396 PATTI PAGE	DADDY'S LITTLE GIRL	3147
5397 "TWO TON" BAKER	BROTHER BILL	2959
5398 MACHITO & HIS ORCH.	THE GIRL THAT I MARRY	(7- 919) 3202
5399 JAN AUGUST & JERRY	BESAME MUCHO	3113
5400 JAN AUGUST	JAN'S JAM	3112
5401 EDDY HOWARD	I DON'T CARE IF THE SUN DON'T SHINE	3205
5402 VIC DANONE	I'M GONNA PAPER ALL MY WALLS WITH YOUR LOVE LETTERS	3206
5403 EDDY HOWARD	PETER COTTON TAIL	3208
5404 DAVID LEWINTER	CINDERELLA WORK SONG	3209
5405 BOBBY SHERWOOD	TUMBA EL QUINTO	3198
5406 LOUIS PRIMA	VIVE COMO VO	3197
5407 GENE WILLIAMS	BEWITCHED	3212
5408 MACHITO & HIS ORCH.	THE OLD PIANO ROLL BLUES	3213
5409 RICHARD HAYES	SPAIN	3214
5410 EILEEN BARTON	PUT ON AN OLD PAIR OF SHOES	3215
5411 LAWRENCE WELK	IF WE COULD BE A-L-O-N-E	3221
5412 ALFRED NEWMAN	VAGABOND SHOES	3220
5413 RALPH HARTERIE'S	WHERE CAN I GO	3218
5414 EDDY HOWARD	IF WE COULD BE A-L-O-N-E	3217
5415 JERRY SELLERS	GOOD NIGHT MOTHER	2907
5416 VIC DANONE	HY MON	3229
5417 KITTY KALLEN	TENDERLY	3230
5418 RICHARD HAYES	HARD TO MOUTH BOOGIE	3237
5419 LAWRENCE WELK	DEXTERLAND BALL	3235
5420 JERRY MURAD'S	MUSKRAT RAMBLE	3246
5421 FRANKIE LAINE	FRANCIS (THE TALKING MULE)	3244
5422 TOMMY CARLYN'S	A GOOD TIME WAS HAD BY ALL	3307
5423 JAN AUGUST	RAIN	3309
5424 MUGGSY-SPANIER	ASK ME NO QUESTIONS	3195
5425 JERRY MURAD'S	YAY! YAY!	3196
5426 "TWO TON" BAKER	FINALIZA UN AMOR	3177
5427 KAY BROWN	TRULY	3179
5428 RALPH HARTERIE	THUNDER IN MY HEART	
5429 VIC DANONE	THEY SAY IT'S WONDERFUL	246
5430 KAY BROWN	YOU BROUGHT A NEW KIND OF LOVE	247
5431 KING SISTERS	DOG WACKA DOO	3174
5432 HARRY GELLER	PIZZACAT	3175
5433 EDDY HOWARD	HIDNIGHT BELLS	2535
5434 LAWRENCE WELK	MALAGUENA	2534
5435 TINY HILL	VILLA	3032
	YESTERDAYS	3019
	ROSES	3222
	CROSS YOUR HEART	3227
	BRAND NEW RAINBOW IN THE SKY	3160
	YOU'VE GOT TO MAKE SOMEONE HAPPY	3161
	DON'T SAY GOODBYE	3151
	ON THE OUTGOING TIDE	3153
	JUKE BOX ANNIE	3257
	CHOO'N GUN	3256
	JUG BAND BOOGIE	3316
	THE GUY WITH THE VOOODOO	3317
	HOOP-DE-DOO	3379
	IF YOU CAN'T GET A DRUM WITH A BOOM, BOOM, BOOM, (GET A TUBA WITH AN OOM-PAN-PAN)	3378
	BUFFALO BILLY	3381
	I NEVER HAD A WORRY IN THE WORLD	3382
	STARS AND STRIPES FOREVER	3260
	THANKS FOR YOUR KISSES	3261
	SOMETIME	3399
	MARIANNE	3398
	A DAY AT THE SEASHORE	3368
	EGYPTIAN ELLA	3369
	DIXIE FLYER	3373
	LAZY PIANO MAN	3374
	IT'S DELOVELY	3400
	THE SARDAR MARCH	3383
	ONE LITTLE CANDLE ON A TWO LAYER CAKE	3210
	THE BOY WITH THE RIP IN HIS PANTS	3211
	TEASIN'	3264
	A-KAZZ-A-MA-TAZZ	3263
	ACROSS THE WIDE MISSOURI	4072
	SILVER MOON	4073
	VAGABOND SHOES	3220
	I HADN'T ANYONE TILL YOU	3155
	THANKS FOR THE BUGGY RIDE	3268
	COTTON CANDY AND A TOY BALLOON	3269
	I'LL GET BY	3267
	SOME DAYS THERE JUST AIN'T NO FISH	3270
	MONKEY COACHMAN	3272
	GOLDEN SAILS (ON A SEA OF BLUES)	3275
	AMERICAN BEAUTY ROSE	3274
	SEEMS LIKE ONLY YESTERDAY	3414
	DAKOTA POLKA	3413
	WINDY RIVER	185
	WHO'S SORRY NOW	
	I'LL KEEP ON LOVING YOU	Re-Issue 142

(TO BE CONTINUED) ***correspondence to ED NOVITSKY, 876 STRANG DRIVE,
WANTACH NEW YORK 11793

(comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

(45 rpm cont'd 856 min bid)

5653 VICKI L. ALLEN (Singer) - "Walking Back To You" (Capitol) 1978
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Still more on Red Ingle!

In RR, issue 223/224, we presented a discography called "Red Ingle and the Natural Seven, etc." After the discography was published, additional information came to hand. This was printed in RR, issue 229/30, under the heading "More on Red Ingle".

New information has continued to come in, and we feel that we should share this with RR's readers. So here we go:

David L. Crisp of Breadalbane, Australia, writes to say that an LP record with Red Ingle material was issued in Australia in August 1987. The LP is **AXIS 701339**, and it covers 10 of the 12 titles on the long deleted **Capitol T-011 LP**, but adds 4 titles not previously on LP. The titles are (side 1) "Cigarettes, Whusky and Wild Wild Women", "Temptation", "Pagan Nanny's Keep 'Er Goin' Stomp", "Git Up Off'n the Floor, Hannah", "Serutan Yob", "For Sentimental Reasons", "The Prisoner of Love's Song", and (side 2) "She'll Be Comin' Round the Mountain", "You Can't Be Fit As a Fiddle", "Moe Zart's Turkey Trot", "Two Dollar Pistol", "Nowhere", "A' You're a Dopey Gal", and "Chew Tobacco Rag".

Steve Wayne Lederman of Willowdale, Ontario, has sent us information on two additional Canadian 78rpm issues. These are "Them Durn Fool Things"/"Song of Indians" on Capitol C305, and "You Can't Be Fit As a Fiddle"/"Turn Your Head Little Darlin'" on Capitol C419.

Bill Emery of Sheridan, Wyoming, writes that it would appear that Red and Don Ingle recorded a 10" LP with Freddie "Schnickelfritz" Fisher on Schnickelfritz 1001 - mostly stuff like "Dixieland One Step", "Mood Indigo", "Get Happy", "St. Louis Blues", etc.

A letter to Don Ingle regarding the above LP was rewarded with the following information: The LP did and does exist. Don Ingle played valve trombone with Freddie Fisher in his band in Aspen, Colorado, 1959-60. In the late spring of 1960 the band went to Denver to the home of Fred Bergin (a piano man who worked as a manager of the Jean Goldkette orchestra office in Detroit in the 1920's, and led some of the Goldkette units). Fred Bergin had a recording studio in his basement, where the recordings were made. Freddie Fisher put out the LP on his own label, selling it where he played in Aspen. On the recordings are King Fisher (Freddie's son) on trumpet, Don Ingle on valve trombone, Freddie Fisher on clarinet, Walt Smith on piano, Red Ingle on bass sax, and Don Chester (?) on drums.

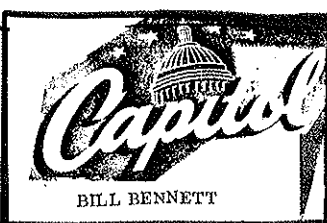
We have located a copy of this LP, which is **SCHNICKELFRITZ RECORDS 1001**, and is entitled "**FREDDY FISHER AND HIS Schnickelfritz Band**". The titles are: (A side) "Dixieland One Step", "St. Louis Blues", "Mood Indigo", "Battle Hymn of the Republic", and (B side) "Poor Boy" (vocal by Freddy Fisher), "Beale St. Blues" (vocal by King Fisher), "Get Happy", "Sometimes I'm Happy", "Bill Bailey" (vocal by Don Ingle), and "Harvest Moon".

Don Ingle also says that he has an acetate from a recording session, which he and Red Ingle were on, with Ted Weems's band in the 1955 period. Don Ingle played 2nd trumpet and doubled on valve trombone with that band, and Red Ingle was part of it as a featured act. The titles on the acetate are "Egyptian Ella" and "10,000 Cows".

We are very grateful to David Crisp, Bill Emery, Don Ingle, and Steven Wayne Lederman for their kind contributions to this discography.

We still welcome comments and additions to the Red Ingle story, which can be sent to either of us:

Tor Magnusson, or Don Peak,
P.O. Box 25065, P.O. Box 2161,
S-40031 GÖTEBORG HOLLYWOOD, CA 90078
Sweden U.S.A.



CAPITOL 100 SERIES (Revisited) 78 RPM

(Source: a 1948 Edition of the Capitol Numerical Catalog. The complete 100 series (101 thru 503) encompassing 1942 to 1948. This 100 series along with other Capitol series pages were listed in a durable three ring loose-leaf binder which was available by subscription with renewal provisions. The 503 listings by our Capitol expert, BILL BENNETT were serialized in nine issues (RR 183/4 thru 199/200). Although this revisited 100 series does not have the loads of matrices supplied by Bennett it does add to the artist credits, especially the vocalists who sang with the featured bands, and the other way around, it identifies accompanying orchestras for the featured vocalists. It's really a gem in preparation, a very valuable document prepared by Capitol with the interest of their customers in mind. The combination of the nine

Now! finally on to the "revisited Capitol 100" serialization.

CAPITOL 10-inch BLACK LABEL Series 100 SINGLE RECORDS 101-129

101	I FOUND A NEW BABY - Paul Whiteman's Orchestra	101
102	COW-COW BOOGIE - Ella Mae Morse with Freddie Slack's Orchestra	102
103	STRIP POLKA - Johnny Mercer with Orchestra	103
104	JOHNNY DOUGHOUGH FOUND A ROSE IN IRELAND - Dennis Day with Orch.	104
105	THE ANGELS CRIED - Martha Tilton and The Mellotones	105
106	HE WEARS A PAIR OF SILVER WINGS - Connie Haines with Orchestra	106
107	I DON'T KNOW WHY - Bobby Sherwood's Orch.; Vocal, Bobby Sherwood	107
108	THE ELKS PARADE - Bobby Sherwood's Orchestra	108
109	CONCHITA LOPEZ - Johnnie Johnston with Orchestra	109
110	JINGLE, JANGLE, JINGLE - Tex Ritter and His Texans; Vocal, Tex Ritter	110
111	GOODBYE MY LITTLE CHEROKEE - Tex Ritter and Texans; Vocal, Tex Ritter	111
112	TAKE ME - Jack McLean's Orchestra; Vocal, Wayne Grege	112
113	STELLA - Jack McLean's Orchestra; Vocal, Ted Tubbs and Trio	113
114	THE SINGING SONGS OF ALABAMA - Johnnie Johnston; Vocal, Wayne Grege	114
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(TO BE CONTINUED) **correspondence to BILL BENNETT, 61 Newhaven Road, 2151, East Burwood, Victoria, Australia.

DIGGIN' THE GROOVES



Saluting the Coon-Sanders Original Nighthawk Orchestra with review and band photo! Comments to Bob Davenport, 1751 Shade Tree Lane, Santa Rosa, Ca 95405

The company is Broadway Records (Box 244, Milford Michigan 48042) and I'm happy to bring you news of two items from them. BR-145 (released some time ago) is Vol. 2 featuring the Coon-Sanders Original Nighthawk Orch. cover the 1925-27 period. Vocals are by Carlton Coon and Joe Sanders, of course, with a sprinkling of instrumentals. BR-146 is Vol. 3 in the series, with the period covered being 1927-28.

The band, while commercial for its time, also could swing pretty good, and always had a happy sound, helped greatly by the enthusiastic vocals of Coon and Sanders, especially the latter. -- Plus the transfer to LP is very good.

The Willie Dixon Story



Bring It On Home
You Can't Judge a Book by Its Cover
Little Red Rooster
My Babe
Wang Dang Doodle
I Can't Quit You Baby
I'm Ready
I'm Your Hoochie Coochie Man
Spoonful
I Am a Steady Man

These are just a few of Willie Dixon's contributions to blues, R&B, and rock 'n' roll—songs performed by artists as varied as The Rolling Stones, Howlin' Wolf, Muddy Waters, ZZ Top, The Doors, Sonny Boy Williamson, The Grateful Dead, Van Morrison, Mississippi Joe, Eric Clapton, Led Zeppelin, Tesla, Elvis Presley, Chuck Berry, Stevie Ray Vaughan, Jett Healey.

I Am The Blues captures Willie Dixon's inimitable voice and character as he tells his life story, the segregation of Mississippi, where he grew up, the prison farm from which he escaped and then heeded his way north as a teenager, his equal rights-based draft refusal in 1942, his work—as songwriter, bassist, producer, and arranger—with Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, and Chuck Berry which shaped the definitive Chicago blues sound of Chess Records, and his legal battles to recapture the rights to his historic catalog of songs.

Don Snowden, a regular contributor to the Los Angeles Times for over 15 years, has supplemented Dixon's reflections with interviews with other performers and Chess insiders, a comprehensive discography, and a list of the major artists who have recorded his songs.

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Jazz

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